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ABSTRACT

A 13-episode British television serial about international countries competing for a large project in an imaginary country provides the basis for a series of instructional materials in intercultural business communication. Video is seen as an excellent tool for teaching languages and other aspects of communication because it allows entry into the total communicative situation that includes such aspects as topic, setting, social roles, attitudes, moods, and nonverbal behavior. The business orientation of the serial in question provides stimulating and life-like models for analysis, practice, and reproduction of various business skills and strategies. Materials have been developed to accompany every scene in the serial so that the film can be completely integrated into classroom instruction. A variety of film techniques are used, including freeze-frame, highlighting, silent sequences, video-split, repetition, predictive speech, speculation, narrative recall, and translation. The materials include viewing guides and aids for note-taking, viewing for the central point, opinion-building, register and style, and analysis of kinesics and proxemics. A variety of sample scenes for the serial illustrate the range of topics around which classroom discussion can be built. (MSE)

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USE OF PROFESSIONAL VIDEO FILM FOR TACKLING LINGUISTIC ASPECTS OF CROSS-CULTURAL COMMUNICATION IN THE WORLD OF INTERNATIONAL BUSINESS

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USE OF PROFESSIONAL VIDEO FILM FOR TEACHING SOME LINGUISTIC AND OTHER ASPECTS OF CROSS-CULTURAL COMMUNICATION IN THE WORLD OF INTERNATIONAL BUSINESS

(40 minutes)

Good Morning, Ladies and Gentlemen,

As we all know, watching television for enjoyment is different from learning English by video. Without detracting from the entertainment value and the motivation provided by the screen, how could one then exploit the outstanding potential of the video for language teaching purposes?

Some years ago, Anne and myself found a true source of inspiration in the ideas of the English video experts Jack Lonergan,Barry Tomalin, and Professor Brian Hill. We have developed some ideas further for use with the 13-episode BBC video serial *Bid for Power. Bid For Power* is a business drama about an imaginary country, Tanaku, and about international companies competing for a large project there -a theme very relevant to our students at the **Swedish School of Economics and Business Administration** in Helsinki.

Our examples today have been taken from our book *Bid for Power-The Video Way (Otava, 1986, Helsinki)*, designed for intermediate and advanced levels, but we would like to point out that the techniques and methods we are going to demonstrate can be applied to any video film at any level.

What is it that makes the video such a marvellous tool for teaching languages? (OHP 1) With a pre-recorded video film we can certainly teach traditional grammar, phonetics, vocabulary, as indeed we can by many other means.

But, since the video takes us into the **totality of a communicative situation**, it makes possible an analysis of the multidimensional information appearing on screen. It is a marvellous tool for teaching those aspects of language which are not readily accessible in the classroom but which certainly contribute to comprehension and which must be taken into account when producing appropriate language.

The topic, setting, social role, such as age, sex, status,etc. along with the attitudes, moods of the participants, etc, are available on the screen in a video film like *Bid for Power*.

And what a convenient way the video is to demonstrate non-verbal features, especially if the only alternative is your own amateur acting skills.

Since *Bid for Power* is a business story, it also provides stimulating and life-like models for the analysis, practice and reproduction of various business skills and strategies, which is very rewarding for students of business English who may not yet have had any personal experience of business life at all.

As for cultural aspects, we feel they should be an integral part of language learning. The video is a superb device for drawing cultural and national characteristics and their effect on language and behaviour to the attention of the student.

So this is how we visualize any sequence in a video drama like *Bid for Power*:(OHP 1) . Our approach is basically twofold: Firstly, we want to increase our students' awareness of the contribution of the combination of verbal, contextual and non-verbal information to meaning: What is the real message of a particular scene? Secondly, all these aspects must be studied as well when the students themselves practice producing appropriate language for a specific situation.

With the video film alone, it is extremely difficult for any language student to retain all the information, verbal, visual and contextual, of a particular sequence, not to mention the difficulty of transferring the information to reality; the vast amount of information which flashes across the screen is received as impressions and must be captured in some way if the potential of the video is to be exploited.

We have therefore developed material for virtually every scene in *Bid for Power* in order to focus the attention of the student on one, or step by step, on several aspects of the information available. We have developed material which will completely integrate the video film into classroom teaching with the following aims in mind: (OHP 2a)

1) to help the student understand and retain the multidimensional information transmitted by the video

2) to create opportunities for language practice

3) to maintain the interest of the student

4) to build bridges to further linguistic activities

5) to facilitate the transfer of language skills to the student's own reality

6) to make teaching with the video an active rather than a one-way process

We have made use of the following methodologies, which are not by any means new as such, but we would now like to demonstrate how we have applied some of them to the video film *Bid for Power*:

TECHNIQUES AND METHODS EMPLOYED:

FREEZE FRAME, HIGHLIGHTING, SILENT SEQUENCIES, VIDEO-SPLIT, REPETITION, etc.; PREDICTIVE SPEECH, SPECULATION, NARRATIVE RECALL, TRANSLATION, REPETITION, etc.

MATERIAL DESIGNED:

VIEWING GUIDES; NOTE-TAKING GRIDS; VIEWING FOR GIST GRIDS; OPINION-BUILDING GRIDS AND QUESTIONS; REGISTER AND STYLE GRIDS; GRIDS AND QUESTIONS ON KINESICS AND PROXEMICS, etc.

Our examples have been chosen to illustrate some of these active viewing methods, so the story may appear a little unconnected. In a classroom situation, however, we handle the material chronologically, scene by scene, and the plot acts as a red thread throughout. Before showing each sequence the teacher should decide whether any pre-viewing activities are needed.

(As pictures tell us more than one thousand words and as the combination of pictures and sound does even more so, the manuscripts that have been included to give the background for each of our examples (Appendix) on this paper only contain some of the information that is apparent on screen . Thus some imagination will be required from the reader when asked to focus on clearly **audio-visual** features.)

(VIDEO DEMONSTRATIONS :)

EX. 1 FOCUS ON RETAINING AND UNDERSTANDING INFORMATION

Beautiful scene, moonlight on the water, interesting relationship... But what did the girl tell the man to do? Our students would not remember. But an **active viewing guide** like the first grid on page 1,which the students can fill in with a minimum effort while watching provides sign-posts to understanding. It also extends their vocabulary, and acts as an adequate aide-memoire for future reference. These viewing guides are not designed to test comprehension. Instead they encourage students to be alert, active viewers.

EX. 2 FOCUS ON STYLE AND REGISTER

It may be easy for our students to recognise grammatical errors once their attention has been brought to them, but it is much more difficult, even for advanced students, to master different styles and register of the target language. I'm afraid that many of us non-native speakers of

English occasionally sound like this: (OHP 3)

However, the video with its complete communicative situations is a marvellous tool to practise **SAYING THE RIGHT THING AT THE RIGHT TIME.**

FOCUS ON GREETINGS AND INTRODUCTIONS

So, how to greet and introduce people in an appropriate way? We ask ourstudents to decide whether the utterances within the grids in example 23 are more formal, as formal, or less formal than those used by the characters. Why are some of them inappropriate in this particular situation? What else could you say here?

EX. 3 FOCUS ON PROXEMICS

And what a convenient opportunity of demonstrating behaviour: when to shake hands, when to kiss, etc.
In example 3 we ask our students to think about the way in which Christine, the main character, greets Manuel Silva, the husband of her friend Ramilla. About 50% of our students would find the little kiss acceptable in similar situations in Finland, wheras the other half would regard it as quite odd. And, is there perhaps a cultural difference between Finland and Tanaku, England, France, America? Would there be countries where this would simply not be acceptable at all? Lots of spontaneous discussion would follow, based on the personal experience of the students.

EX. 4 FOCUS ON ETIQUETTE

In addition to language practice, we can focus for instance on etiquette:
Why is the Lady introduced to the Gentleman, rather than the Gentleman to the Lady? What do you know about the order of introductions in business hierarchy?

EX. 5 FOCUS ON SMALL TALK

Or, we can focus on the small talk to follow:
What is the function of small talk here?
It has been proved, even scientifically, that Finns tolerate silences in conversation far better than most Europeans. But it is, of course, important for our future "captains of industry" to know that for instance in the Anglo-Saxon culture, long pauses in conversation may break the rules of politeness in certain circumstances.

In class we could easily move into cue drills, role plays, simulations involving greetings and introductions, but let's now practise the same functions in another setting by making use of the predictive speech technique:

EX. 6 FOCUS ON APPROPRIACY

Notice "Doctor Walker" rather than "Miss Walker", no kissing between Christine and Silva; they are in a formal office setting.

Now Dr Azevedo is about to perform the introductions; Christine does not know Edward Ferguson yet.
What will Dr Azevedo say? What will the others say?

In Finland we are used to introducing ourselves in most situations without the help of a third person. Therefore a lot of practice is needed before the students can perform the introductions elegantly and naturally, especially in the formal register.

There are tens and tens of language functions in *Bid for Power*.
We could still have a look at business invitations

EX. 7 FOCUS ON INVITATIONS

Again, with the help of a grid in example 7a, we can practise how to present an invitation in different circumstances, how to accept it, how to decline it.

EX. 8 FOCUS ON THE ROLE OF WOMEN IN BUSINESS

Let's compare and contrast an other kind of business invitation to the previous scene. Among the many differences in example 7b (informal-formal, joking-serious, business friends-business acquaintances, American-Japanese,etc.), one can also notice the vibrations of slight flirtation between Rose and Christine, which, as well as the fuss about who is paying at the beginning of this scene , can be used as a basis for a discussion about the role of women in business and about the huge cross-cultural differences in this area.Is there a change in business-men's language and behaviour in some cultures when they deal with women?

EX. 9 FOCUS ON FORMS OF ADDRESS

The forms of address **Nancy** versus **Mr Faulkner** between the boss and secretary (or **Paul** versus **Dr Walker**) is a reason for bewilderment among our students: In Finland you would address each other either by **Nancy-Harry** or **Miss Smith-Director Faulkner** whatever the difference in age or status might be. There is no equivalence to the word "sir" in the Finnish language. However,Finns are very keen on titles, like some other Europeans. Here we have an example where American and German executives address each other in a different way. Who should perhaps follow whose lead in this case?

EX. 10 FOCUS ON RELATIONSHIPS, CONGRATULATING AND RESPONDING, GIVING AND RECEIVING ORDERS

In this scene the viewer meets Harry Faulkner and David Rose for the first time. When we want to focus on the relationship between these two men with the little grid in example 10a many of our students are diverted from it by the very informal atmosphere of this office setting. Harry's smiling face. the informal greetings, the joking way of speaking, hide the fact that he is in a position to give David a pat on his head. offer him vacations, give him orders. If we compare and contrast this scene with our next scene where Edward Ferguson receives congratulations and orders from his Japanese boss, our students would not feel 'at home' here either because the formal language Ferguson uses in his replies is seen as over-deferential.

EX. 11 FOCUS ON THE CONCEPT OF HONOUR

The introduction of the concept of honour by Watanabe together with the grid in example 11 may result in a vivid cross-cultural comparison, at least within the frame of reference of the story.

EX. 12 FOCUS ON INTONATION

In fact, English intonation, especially indicating different attitudes, is a big problem for Finns, as it certainly is for many other nationalities, as well.The video helps the students to get a fuller knowledge of the psychological and social roles of the participants and they can additionally study the facial expressions, hand and body movements,etc. of the participants.

With the so-called video split technique we could first play the sound only of the following scene and then the sound and picture and compare the results on the chart in example 12.
During the second time, the message of Christine's intonation becomes clear.
Rose's artistry in 'making accidental contacts' is laughed at, but regarded as a very unfamiliar phenomenon by the 'serious' and 'sincere' Finnish students; the boys would not know how to say it and the girls would not know how to react to it. Something to practise,perhaps, before entering the world of international communication!

EX. 13 FOCUS ON THE CONCEPT OF LOSING FACE

Let's speculate what is going to happen now. This scene can easily trigger off discussion about losing one's face. The concept may differ greatly in different parts of the world and have a different importance in different cultures.

EX. 14 **FOCUS ON NON-VERBAL COMMUNICATION**

We have attempted a more detailed analysis of non-verbal communication in example 14 because Finns are considered quite silent in this 'language' as well.
Here we ask the students to interpret the facial gestures and movements of the characters. Apart from its being quite fun, it is also useful for our students to learn to understand the meaning of certain gestures, which may not always be as self-evident for them at all as they are for the representatives of some other cultures.

EX. 15 **FOCUS ON SALESMANSHIP**

We have learnt that David Rose can be quite persuasive. It is certainly a capacity needed in his role as a business executive. Our next scene focuses on 'Salesmanship' where Edward Ferguson, Roses's competitor, has a big role to play. The scene lasts for about two minutes and it can illustrate our step by step approach to help the student focus on several items of the informationa available.

Our first step would be to have a closer look at Ferguson's offer with the help of a viewing guide.How advantageous would this offer really be for the NDA in Tanaku?

Our next step be to divide the passage into various stages and then concentrate on the tactics employed. Taking notes,the students should fill in the language used to support each tactic, paying special attention to the language of persuasion, in this case the so called 'hard sell'. The language functions of agreeing, disagreeing, partially agreeing, are of a special interest in any scene involving skillful negotiations. The body language of the characters also indicates clear messages. Do the characters themselves observe these hints?

When analysing Ferguson's behaviour with the help of the grids, the students can follow the change in his behaviour until he finally loses control and forgets even the basic rules of common politeness when leaving the room. But he is also the 'baddy' of the story.

EX. 16 **FOCUS ON THE CONCEPT OF POLITENESS**

Politeness with certain amount of elegance is often the basis for successful business communication.But "translating" one's polite ideas into a foreign language may not always result in the expected effect, because the concepts of politeness, modesty, tact, may be different in different cultures. Some international businessmen may say to a language teacher:" You cannot teach tens of years of experience." Well, with the video, one can at least try to take a shortcut there by in-creasing the learners' awareness in this highly complicated and extremely interesting and challenging area.

CONCLUSION

In a classroom situation, going through the last scene in the way indicated here would take quite a long time; it is easy to realize how a few minutes of video film can readily lead to several hours of language practice. So it is up to the teacher to decide what aspects he wants to focus on and which methods and techniques he wants to employ.

This is how we see the interaction between the student, teacher, and video: (OHP 4)

- -The teacher manipulates the video.
- -The video is an aid, a tool. It provides a model and triggers off linguistic activities.
- -The student responds to the stimulus.
- -The teacher filters the response and guides the student towards the production of appropriate language.

With the "interactive" video as a stimulating starting point, bridges can be built to further linguistic activities (OHP 5) which the student can make use of in his own reality: (OHP 6)

Ulla Ladau-Harjulin & Anne Morgan, ***BID FOR POWER - THE VIDEO WAY***, Otava Publishing Company, 00120 Helsinki, Finland, 1986.

BBC English by Radio and Television,
PO BOX 76, Bush House,
London WC 2B - 4 PH,
England.

ACTIVE VIEWING MATERIAL

EX. 1
FOCUS ON UNDERSTANDING AND RETAINING INFORMATION

According to Christine's off-the-record talk, the only way for Faulkner to remain competitive is to _____ _____ This is important for _____ _____

She tells Rose to form a [ ]

How would the tasks be divided between	Faulkner Enterprises	Company II	Company III (silicon manufacturer)
to make a bid for the silicon plant			
to build a power station			
to build a coking plant			
to help Tanaku build a solar panel factory			
to buy the extra silicon			

What does Christine promise Rose if he does as she advises?

EX. 2
FOCUS ON STYLE AND REGISTER

a) Greetings

CHRISTINE: "Hello, Manuel."

Are these expressions	more formal	as formal	less formal
Good afternoon, Manuel.			
Afternoon			
How delightful to see you again, Manuel.			
Hi!			

What else might Christine have said instead?

_____

REGISTER

b) Introducing someone

RAMILLA: "Uncle, this is my friend, Christine Walker from England."

Are these utterances	more formal	as formal	less formal
Have you met Christine Walker?			
May I introduce Dr. Walker?			
Uncle, meet Christine.			

What else might Ramilla have said instead?

_____

c) Answering an introduction

CHRISTINE: "How do you do . . .?"
AZEVEDO: "How do you do . . .?"

Are these utterances	more formal	as formal	less formal
Hello!			
I'm delighted to meet you.			
Pleased to meet you.			
I'm delighted to make your acquaintance.			

Think of a situation when "How do you do?" would not be suitable.

EX. 3

FOCUS ON PROXEMICS

OPINION

In your country would Christine's kissing Silva be considered

- ☐ odd
- ☐ reprehensible
- ☐ acceptable

EX. 4

FOCUS ON ETIQUETTE

OPINION

Why do you think the lady was introduced to the gentleman, rather than the gentleman to the lady?

FOCUS ON KINESICS

How do you interpret Azevedo's sigh?

EX. 5

FOCUS ON SMALL TALK

AZEVEDO: ... Is this your first visit to Tanaku?
CHRISTINE: Yes. And I'm enjoying it very much. It's a beautiful country.
AZEVEDO: Yes, it is beautiful. How long are you staying?
CHRISTINE: Only till Monday, I'm afraid.
AZEVEDO: Oh, what a pity!
CHRISTINE: Well, all good things come to an end.

What is the function of this conversation?

EX. 6

FOCUS ON APPROPRIACY

PREDICTIVE SPEECH

AZEVEDO: _____

_____

FERGUSON: _____

CHRISTINE: _____

EX. 7
FOCUS ON INVITING

REGISTER

a) **Giving an invitation/Accepting and declining an invitation**

Hosokawa invites Christine, Clarke and Silva to Japan.
What phrases does he use? How does Clarke respond?

HOSOKAWA: By the way, you should see our manufacturing process. _____

_____

CLARKE: _____

HOSOKAWA: _____

CLARKE: _____

Could any of the following utterances be used in this situation? Compare them to those above and indicate their degree of formality by using A (= most formal), B, and C (= least formal).

	Inviting		Accepting		Declining
	I'd very much like you to come and ...		That would be very nice.		It is most un fortunate, but much to our regret we must decline your kind invitation...
	We should be delighted if you could come and...		Great!		Thanks, but I don't think we'll be able to make it...
	Why don't you come and see our ...		That would give us the greatest pleasure.		Thank you very much, but we are unable to accept, because...

EX. 8
FOCUS ON THE ROLE OF WOMEN IN BUSINESS

Christine insists on paying for her own meal in order to:

- ☐ preserve her reputation
- ☐ salve her conscience
- ☐ make sure no-one casts doubts on her professional integrity

ROSE: Pansil beat me to it.

Find an alternative way of saying this.

REGISTER

7b) Giving and accepting an invitation

ROSE: That reminds me, have you ever been to California?

CHRISTINE: No.

ROSE: Well, it's famous for sushine, the Golden Gate Bridge and Faulkner Enterprises. Come and see it for yourself.

CHRISTINE: The Golden Gate Bridge?

ROSE: No. Our factory, where we make arc furnaces and other silicon processing equipment.

CHRISTINE: Is this an invitation?

ROSE: Yeah. And bring James Clarke with you. And Silva from Tanaku.

CHRISTINE: I think they'd like that.

ROSE: Good.

HOSOKAWA: By the way, you should see our manufacturing process. Pansil would be pleased to welcome both of you at our silicon plant in Japan.

CLARKE: That's very kind of you.

HOSOKAWA: I should also like to welcome Mr Silva, so that he can see it, too.

CLARKE: I'm sure he'd be delighted.

EX. 9

FOCUS ON FORMS OF ADDRESS

b) **SILVA:** Thank you Bettina. Have a good weekend.
BETTINA: Goodbye, Mr. Silva.
AZEVEDO: Goodbye, Bettina.
BETTINA: Goodbye, Sir.

What do these sentences reveal about the relationship between Azevedo, Silva and Bettina?

a) **FAULKNER:** Nancy!
FAULKNER: Put a call through to London, will you, please. It's Williams and Clarke, engineering consultants.

How might Faulkner continue?

- [ ] I want to speak to Mr. Clarke.
- [ ] I want to speak to James Clarke.
- [ ] I want to speak to Clarke

NANCY: Yes, Mr. Faulkner.

How might Nancy continue?

- [ ] Oh, Mr. Faulkner, Mr. Rose is here.
- [ ] Oh, Mr. Faulkner, a Mr. Rose is here.
- [ ] Oh, Mr. Faulkner, David Rose is here.
- [ ] Oh, Mr. Faulkner, Rose is here.
- [ ] Oh, Mr. Faulkner, David is here.

SILVA: Mr. Clarke?
CLARKE: Yes, that's me.
SILVA: How do you do? Welcome to Tanaku.

c) **CHRISTINE:** Good morning, Betty. Good morning, Paul.

PAUL: Hello, Dr. Walker. James is expecting you.

Why do Christine and Paul use these forms of address?

OPINION

d) Why do you think Schlesinger calls Faulkner "Mr. Faulkner" and Faulkner calls Schlesinger "Erich"?

EX. 10

FOCUS ON RELATIONSHIPS

OPINION

a) The relationship between Faulkner and Rose is:

- ☐ that of friends
- ☐ that of friendly colleagues or associates
- ☐ that of superior and subordinate

How do you know?

REGISTER

b) Congratulating and responding

WATANABE: You've been very successful. FERGUSON: Well, I've always done my best to promote Pansil and its products. WATANABE: You did particularly well with the contract for the telephone exchange. And now there's the silicon project.	FAULKNER: You did a nice job in Argentina last month. Congratulations. You handled things very smoothly. ROSE: Thanks.

c) Giving and receiving an order

WATANABE: Now, I would like you to find out if anyone in Tanaku has been responsible for the rumour. FERGUSON: Mr. Watanabe, I can assure you I will do my best to find out.	ROSE: What's the project? FAULKNER: I didn't get all the details, but it looks like a big one, David. It includes a silicon processing plant. ROSE: You want me to find out all about it? FAULKNER: Right! or FAULKNER: Clarke is going to Tanaku, Monday morning. You're going to be there when he arrives, David.

Account for the difference in register of these sequences.

REGISTER

d) Responding to thanks

WATANABE: Thank you for the use of your telephone.
FERGUSON: Not at all. It's a great pleasure to see you back in Tanaku, Mr. Watanabe.

Which of these utterances might Ferguson have used instead?

	That's OK.
	Delighted to be of service, Mr. Watanabe.
	Don't mention it.
	That's quite all right, Mr. Watanabe.
	Anytime.

Why are the others inappropriate?

EX. 11
FOCUS ON THE CONCEPT OF HONOUR

WATANABE: Good. You see, Mr Ferguson, a rumour like this reflects on the honour of my company, and therefore on myself.

OPINION

On the basis of character, age, sex, cultural background, etc. indicate which individuals might use the following expressions. Discuss your choice.

	Watanabe	Ferguson	Silva	Azevedo
This reflects upon my honour.				
Are you casting doubts on my professional integrity?				
This affects my reputation.				

	Clarke	Rose	Christine	Hardacre	Lehner
This reflects upon my honour.					
Are you casting doubts on my professional integrity?					
This affects my reputation.					

EX. 12 *FOCUS ON INTONATION*

a) 1. Listen to Christine without looking at the screen (sound only). Indicate your interpretation.
2. Play the scene again and this time watch Christine (sound and picture). Indicate your interpretation.

	pleasure	amusement	surprise	curiosity	indifference	boredom	annoyance	anger
It's quite all right.								
You want me to take a picture of you?								
Yes.Yes, I know. I've got a camera just like this.								
Not really. There's no film in it.								
Yes!								
Oh, yes?								
I'm visiting some friends.								
Not really.								
We?								
Oh?								
Yes.								
You know, Mr. Rose, you don't look like an ordinary tourist, either.								
Because I saw you at the airport when Mr. Clarke arrived. So, what are you doing in Tanaku?								
"David Rose. Faulkner Enterprises, San Francisco."								
I see. Thank you.								

What sort of message is Christine's intonation conveying to Rose?

b) Let us say that Christine is quite overwhelmed by Rose's manly charms. How would she sound now?

EX. 13 19

FOCUS ON THE CONCEPT OF LOSING FACE

SPECULATION

EX. 14

FOCUS ON KINESICS

(idiosyncratic gestures, learned gestures, continuous movement)

In the third column write your interpretation of the facial gestures and body language of the characters.
You will notice that some gestures replace dialogue. In the first column suggest utterances that might fit the gestures.

ROSE: Hi, there!
CHRISTINE: What on earth brings you here?

ROSE: I'm on my way back to the states. I had to stop off in London, so I hired a car. Here I am and I wanted to let you know how things were going.	Rose puts head on one side Rose shrugs Rose nods	
CHRISTINE: But you know James Clarke is drawing up the bid specification, not me?	Christine gestures with hand	
ROSE: I'm sure he needs a lot of advice from you.	Rose raises eyebrows, smiles, moves head.	
CHRISTINE:	Christine raises eyebrows, sets face.	

ROSE: Anyhow this is just a friendly call. And I wanted to say hello to Professor Hardacre, not just to you. I was visiting Micrel in Germany, and Karl Engel mentioned the Hampton Research Institute and your agricultural programme.	Rose gestures with hand Rose turns to Hardacre Hardacre takes off spectacles Christine sets face Hardacre puts papers under arm Rose nods head Rose glances at Christine	
HARDACRE: Ah! How is Karl?	Hardacre smiles	
ROSE: Oh, he's fine. Fine. And he sends his regards.	Rose nods head	
HARDACRE: Splendid! Look! I'm off now. Why don't you both come to my place for tea?	Hardacre looks at watch, smiles, looks towards Christine	
CHRISTINE:	Christine shakes head	
ROSE:	Rose turns to Christine, smiles	
CHRISTINE:	Christine smiles	

EX. 15

FOCUS ON SALESMANSHIP

(tactics, behaviour, language, paralinguistics)

Ferguson's offer is advantageous to Pansil/the NDA because:

Pansil	NDA	
		it demands exclusivity
		it is long-term
		it gives Pansil an option to renew the agreement after twenty years
		Pansil are not prepared to sign a contract; but they want a Letter of Intent promising them the exclusive rights to buy the sand
		no other group can match Pansil's resources in the field of silicon-based products
		Pansil have a large demand for quartz as a raw material for their silicon-based products

STAGE 2

HARD SELL

Ferguson:

My clients tell me that ___ _____ you can obtain.

It is a _____ realistic offer.

May I also remind you that _____ the resources of Pansil in this particular field.

They make _____ silicon based products.

They need a _____ of quartz.

That means _____ _____

EVASION

Azevedo:

_____

Mr. Ferguson, ___ we are waiting for an expert adviser to arrive. Unfortunately her plane is late.

_____

_____

STAGE 3

STEPPING UP THE HARD SELL

Ferguson:

Dr. Azevedo, my clients are asking _____

They are looking at ___ beaches _____ the matter is simple?

_____ have _____

_____ wish to _____

_____

_____

STAGE 1

PRESENTATION

Ferguson:

_____

_____

_____

COUNTERMOVE

Azevedo:

_____, Mr. Ferguson. We are all realists. Your clients are making an offer, yes, __

_____

_____

for a period of _____

CONCESSION

Ferguson:

_____

_____

REQUEST FOR CLARIFICATION

Silva:

_____

_____

_____

CLARIFICATION

Ferguson:

_____

All they want at the moment is _____

_____

COUNTERMOVE

Silva:

_____

_____

_____

INTERRUPTION

Pay attention to Ferguson.

Does he appear to be:	STAGE 1	STAGE 2	STAGE 3
matter of fact			
polite			
controlled			
sincere			
convincing			
enthusiastic			
agitated			

STAGE 4

ADVICE

CHRISTINE: Of course, I'm a _____ not a _____ person ___ I can ___ you my _____ to _____ from Pansil if you wish. ___ you're going to ___ the sand in an _____ _____, the _____ is probably _____

CONCLUSION

FERGUSON: _____ _____

DISAGREEMENT

CHRISTINE: _____ _____ On the contrary, _____ _____

PROTEST

FERGUSON: _____ _____

DISMISSAL

CHRISTINE: _ Mr. Ferguson, _____ that is _____ I have a _____ _____ with Dr. Azevedo and Mr. Silva.

ATTACK

FERGUSON: A different proposal. _____ ?

ATTEMPTED CONCILIATION

AZEVEDO: Mr. Ferguson, _____

FINAL REMARK

FERGUSON: Very well. You _____ _____, Dr. Azevedo. You know _____ _____

AZEVEDO: _____ Goodbye, Mr. Ferguson. _ _____

	uncertainty	certainty	anger	astonishment	politeness	rudeness	loss of control	your suggestion
Christine's behaviour shows								
Ferguson's behaviour shows								
Azevedo's behaviour shows								
Silva's behaviour shows								

EX. 16

FOCUS ON THE CONCEPT OF POLITENESS

APPENDIX

VIDEO TRANSCRIPTS

EX. 1

(Rose and Christine are walking along the waterfront in Tanaku City.)

Christine: What I have to say is strictly off the record. No one must know about this conversation.
Rose: OK.
Christine: Whoever bids for this contract must be able to guarantee a market for the extra silicon which Tanaku will produce each year.
Rose: Guarantee a market?
Christine: It's important for political reasons. Your company can't give such a guarantee on its own, can it?
Rose: No way! We're only going to make a bid for the silicon plant.
Christine: That won't be enough. You must form a consortium. Find another company to build a power station and a coking plant. Then you need another company which manufactures silicon products – solar cells, micro-circuits and so on. They will have to help Tanaku build a factory to make solar panels, and also buy the silicon which Tanaku wants to sell.
Rose: Wow! Anything else?
Christine: No.
Rose: And if we do all this, do we get the contract?
Christine: I can't possibly promise that. But you must do it anyway. Otherwise, Tanaku will sell the sand to Pansil.
Rose: I see. Well, at least I can try.
Christine: Good! First you have to find a firm which can build a solar panel factory and use the other silicon. Now I happen to know a firm . . .

EX. 2,3,4,5

(Silva and Azevedo arrive at Silva's house near Yatu Beach. They are greeted by Ramilla and Christine.)

Ramilla: Here they are, Christine! *(to Silva)* Hello, darling. Good journey?
Silva: Not too bad. *(to Christine)* Hello, Christine.
Christine: Hello, Manuel.
Ramilla: *(to Azevedo)* Uncle! How nice to see you!
Azevedo: It's good to see you, Ramilla.
Silva: *(to Christine)* I hope you're having a good time.
Christine: Oh, yes. It's a lovely place.
Ramilla: *(to Azevedo)* Uncle, this is my friend, Christine Walker, from England. *(to Christine)* Christine, this is my uncle.
Christine: How do you do, Dr Azevedo?
Azevedo: How do you do, Miss Walker? Is this your first visit to Tanaku?
Christine: Yes. And I'm enjoying it very much. It's a beautiful country.
Azevedo: Yes, it is beautiful. How long are you staying?
Christine: Only till Monday, I'm afraid.
Azevedo: Oh, what a pity!
Christine: Well, all good things come to an end.

EX. 6

(He puts the telephone down. Bettina shows Christine into the office.)

Azevedo: Miss Walker! Or rather, Dr Walker! You're very welcome.
Christine: I'm so sorry I'm late. The plane . . .
Azevedo: Never mind. You're just in time.
Silva: Hello, Christine. Welcome back!
Christine: Hello, Manuel.
Azevedo: May I introduce Mr Ferguson, of the Tanaku United Commercial Agency. Dr Christine Walker, of the Hampton Research Institute.
Ferguson: I'm delighted to meet you, Dr Walker.
Christine: How do you do, Mr Ferguson?
Azevedo: *(to Christine)* Would you like some coffee?
Christine: Oh yes, please. That would be lovely.

EX. 7

Hosokawa: Of course. By the way, you should see our manufacturing process. Pansil would be pleased to welcome both of you at our silicon plant in Japan.
Clarke: That's very kind of you.
Hosokawa: I should also like to welcome Mr Silva, so that he can see it, too.
Clarke: I'm sure he'd be delighted.

EX. 7,8

(The barman at Rose's hotel is serving drinks.)

Barman: I'm sure you'll enjoy this, madam.
Christine: Thank you. It's wonderful.
Rose: They look nice! Thank you.
Christine: Cheers!
Rose: Cheers! Try the straws!
Christine: David, before we eat – I must insist that I pay for my own meal tonight.
Rose: Pay? But I asked you here.
Christine: I'm sorry, but because of my position I simply can't allow you to pay for me.
Rose: Now, Christine –
Christine: Either you agree, or I leave.
Rose: OK. If you say so.
Well, I hope you had a better meeting than I did today.
Christine: Why? What happened?
Rose: Denham Engineering. Remember? Well, I was going to make a deal with them, but I didn't. Pansil beat me to it.
Christine: Oh!
Rose: I'm going to try someone else, in Paris. We want to win that contract.
Christine: I'm sure you do.
Rose: That reminds me, have you ever been to California?
Christine: No.
Rose: Well, it's famous for sunshine, the Golden Gate Bridge and Faulkner Enterprises. Come and see it for yourself.
Christine: The Golden Gate Bridge?
Rose: No. Our factory, where we make arc furnaces and other silicon processing equipment.
Christine: Is this an invitation?
Rose: Yeah. And bring James Clarke with you. And Silva from Tanaku.
Christine: I think they'd like that.
Rose: Good.

EX. 9,10

(Harry Faulkner, President of Faulkner Enterprises, is speaking on the intercom to his secretary.)

Faulkner: Nancy!
Nancy: *(on intercom)* Yes, Mr Faulkner?
Faulkner: Put a call through to London, will you, please. It's Williams and Clarke, engineering consultants. I want to speak to James Clarke.
Nancy: *(on intercom)* Yes, Mr Faulkner. Oh, Mr Faulkner, Mr Rose is here.
Faulkner: Send him in right away.

(David Rose comes into the office.)

Faulkner: Hi, David!
Rose: Hi, Harry!
Faulkner: Have a seat.
Rose: Thanks.
Faulkner: You did a nice job in Argentina last month. Congratulations. You handled things very smoothly.
Rose: Thanks.
Faulkner: You – er – you were in Tanaku a couple of years ago, weren't you?
Rose: Yeah. But I only spent a short time there.
Faulkner: Nice country, I hear. Nice beaches. Nice place for a vacation.
Rose: That's right. Are you offering me a vacation, Harry?
Faulkner: Not exactly.
Rose: I didn't think so.
Faulkner: I had a call from our London office a moment ago. A firm of English consultants is going to make a feasibility study in Tanaku. The consultants are Williams and Clarke, and James Clarke is dealing with it.
Rose: What's the project?
Faulkner: I didn't get all the details, but it looks like a big one, David. It includes building a silicon processing plant.
Rose: You want me to find out all about it?
Faulkner: Right.

(The intercom buzzer sounds. Faulkner answers.)

Faulkner: Yes, Nancy?
Nancy: *(on intercom)* It's your call to London. Mr Clarke is out. Will you speak to his assistant?
Faulkner: Certainly. Yeah!

(He picks up the telephone.)

Paul: *(on telephone)* Hello. Can I help you?
Faulkner: Yes. This is Harry Faulkner, Faulkner Enterprises, San Francisco. Is Mr Clarke going to be in London next week?
Paul: *(on telephone)* No. I'm afraid he's away next week. He's leaving on Monday morning.
Faulkner: He's going to Tanaku, isn't he?
Paul: *(on telephone)* Yes. That's right. He'll be back the week after.
Faulkner: Oh, that's all right. Thank you very much. *(putting down the telephone and turning to Rose)* Clarke is going to Tanaku, Monday morning. You're going to be there when he arrives, David.

EX. 9,10,11

(Watanabe is in Ferguson's office, talking on the telephone in Japanese. He finishes his call.)

Watanabe: *(to Ferguson)* Thank you for the use of your telephone.
Ferguson: Not at all. It's a pleasure to see you back in Tanaku, Mr Watanabe.
Watanabe: Thank you. You've been very successful, Mr Ferguson.
Ferguson: Well, I've always done my best to promote Pansil and its products.
Watanabe: You did particularly well with the contract for the telephone exchange. And now there's the silicon project.

(Mrs Jima serves coffee.)

Ferguson: Thank you, Mrs Jima.
Watanabe: Mr Ferguson, I'm rather worried.
Ferguson: Worried?
Watanabe: Yes. Someone is spreading rumours about Pansil and the project.
Ferguson: I haven't heard any rumours.
Watanabe: At the Electronics Fair in New York, I heard that Pansil was going to try to prevent the government of Tanaku from producing its own silicon.
Ferguson: No. Surely not?
Watanabe: Unfortunately, yes. I need hardly say, Mr Ferguson, that the rumour's entirely untrue.
Ferguson: Of course. It's ridiculous!
Watanabe: It is true that at first Pansil wanted to buy the quartz sand. But we understand why Tanaku wishes to produce its own silicon, and we will not try to prevent them from selling any extra silicon they produce.
Now, I would like you to find out if anyone in Tanaku has been responsible for the rumour.
Ferguson: Mr Watanabe, I can assure you I will do my best to find out.
Watanabe: Good. You see, Mr Ferguson, a rumour like this reflects on the honour of my company, and therefore on myself.
Ferguson: Don't worry, Mr Watanabe. This project is too important, for both of us, to let such things happen.
Watanabe: I'm glad you understand.
Now, let's talk about our meeting with Dr Azevedo.

EX. (12),13

(Edward Ferguson comes into the bar with Bettina. At first, they do not notice Christine and Rose.)

Ferguson: This woman is working with the consultant. I must find a way of influencing her.
Bettina: Yes.
Ferguson: *(offering her a drink)* What would you like?

(Before Bettina can reply, Ferguson sees Christine.)

Ferguson: There she is! Dr Walker!
Bettina: Who's she with?
Ferguson: I don't know. But she mustn't see us together. I'll see you later.
Bettina: OK.

(Bettina moves away. Ferguson goes towards Christine and Rose.)

Rose: *(to Christine)* I know the project is important. All I want is information. Then maybe I can help –
Christine: I'm sure the National Development Agency can answer your questions when the time comes. Thanks for the drink.

(She starts to leave Rose just as Ferguson reaches them.)

Ferguson: Dr Walker! How nice to meet you again! Can I buy you a drink?
Christine: Not just now, thank you. But do meet Mr Rose – er – Faulkner Enterprises, San Francisco. This is Mr Ferguson, agent for Pansil, Tokyo. Mr Rose is lonely, Mr Ferguson. He wants someone to talk to. I'm sure the two of you have got a lot in common. Good evening.

EX. 14

(Christine is checking some data in a corner of a laboratory at the HRI. Hardacre comes in, followed by Rose.)

Hardacre: Ah, Christine! There's a friend of yours to see you.
Christine: David!
Rose: Hi, there!
Christine: What on earth brings you here?
Rose: I'm on my way back to the States. I had to stop off in London, so I hired a car. Here I am, and I wanted to let you know how things were going.
Christine: But you do know James Clarke is drawing up the bid specification, not me?
Rose: I'm sure he needs a lot of advice from you. Anyhow, this is just a friendly call. And I wanted to say hello to Professor Hardacre, not just to you. *(to Hardacre)* I was visiting Micrel in Germany, and Karl Engel mentioned the Hampton Research Institute and your agricultural programme.
Hardacre: Ah! How is Karl?
Rose: Oh, he's fine. Fine. And he sends his regards.
Hardacre: Splendid! Look! I'm off now. Why don't you both come to my place for tea?

EX. 15.16

(Azevedo is looking at a letter and proposal from the United Commercial Agency. Ferguson and Silva are with him.)

Ferguson: As you can see, gentlemen, my clients are making a very good offer.
Azevedo: Come now, Mr Ferguson. We are all realists. Your clients are making an offer, yes, but in return they want exclusive rights to buy our sand for a period of twenty years.
Ferguson: With an option to renew the agreement. Yes, that's right.
Silva: Is Pansil ready to sign a contract on the basis of your report?

Ferguson: Well, no. All they want at the moment is a letter of intent, promising the rights.
Silva: Perhaps we can get a better offer, from Europe or the United States, Mr Ferguson.
Ferguson: My clients tell me that this offer is the best you can obtain. It is a very, very realistic offer. May I also remind you that no other group can match the resources of Pansil in this particular field. They make a great many silicon-based products. They need a great deal of quartz. That means more money for Tanaku.
Azevedo: What you say is very interesting, Mr Ferguson, but we are waiting for an expert adviser to arrive. Unfortunately, her plane is late. Can we perhaps adjourn the discussion until tomorrow?
Ferguson: Dr Azevedo, my clients are asking for an early reply. They are looking at other beaches. Surely the matter is very simple? You have quartz sand to sell. My clients wish to buy it, at a fair price. What is there to discuss?

(The internal telephone rings.)

Azevedo: Excuse me. *(answering the telephone)* Yes . . . Thank you. *(turning to Ferguson)* Our expert is here now, Mr Ferguson. Do you mind if she joins us?
Ferguson: Not at all.
Azevedo: *(on the telephone)* Show her in, please.

(He puts the telephone down. Bettina shows Christine into the office.)

Azevedo: Miss Walker! Or rather, Dr Walker! You're very welcome.
Christine: I'm so sorry I'm late. The plane . . .
Azevedo: Never mind. You're just in time.
Silva: Hello, Christine. Welcome back!
Christine: Hello, Manuel.
Azevedo: May I introduce Mr Ferguson, of the Tanaku United Commercial Agency. Dr Christine Walker, of the Hampton Research Institute.
Ferguson: I'm delighted to meet you, Dr Walker.
Christine: How do you do, Mr Ferguson?
Azevedo: *(to Christine)* Would you like some coffee?
Christine: Oh yes, please. That would be lovely.

(Bettina is preparing coffee.)

[ ]

(Later, Bettina takes the coffee into Azevedo's office.)

Christine: Of course, I'm a scientist not a business person. But I can give you my immediate reaction to this offer from Pansil if you wish.
If you're going to sell the sand in an unprocessed state, the offer is probably very fair.
Ferguson: So you can accept it, Dr Azevedo.
Christine: I'm not saying that, Mr Ferguson. On the contrary, I advise Dr Azevedo to refuse it.

Ferguson: What! May I remind you, Dr Walker –
Christine: I'm sorry, Mr Ferguson, but that is my advice. I have a different proposal to discuss with Dr Azevedo and Mr Silva.
Ferguson: A different proposal? What else can Tanaku do but sell its sand?
Azevedo: Mr Ferguson, can we meet again in a day or two? I'm sure you understand.
Ferguson: *(starting to leave)* Very well. You have our offer, Dr Azevedo. You know my clients hope to have an early reply.
Azevedo: *(as Ferguson goes)* Of course. Goodbye, Mr Ferguson. Thank you very much.
Silva: *(serving the coffee)* Well, Christine, what is it? Your coffee – black or white?